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ABSTRACT

This booklet, developed by England's Department for Education and Employment, provides information and teaching strategies to support the teaching of speaking and listening skills and develop confidence as speakers and listeners, by providing models, carefully planned activities and tasks that promote different kinds of talk and listening, and through structured reflection. Section One (Teaching Speaking and Listening Objectives) takes one objective at a time and considers it in terms of: examples/models, oral strategies, and teaching approaches. Section Two contains a range of supporting material and further guidance on teaching approaches that foster effective spoken language development. Contains a list of 10 suggestions for further reading. (NKA)

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Practice

Curriculum & Standards

Key Stage 3
National Strategy

Year 7 speaking and listening bank

Heads of Department & Teachers of Year 7 pupils

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Excellence in schools

CS 511 731

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Year 7 speaking and listening bank

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Introduction

This booklet provides information and teaching strategies to support the teaching of speaking and listening in Year 7. The teaching suggestions have been written by experienced teachers, and exemplify a wide range of possible approaches.

The aim is to help pupils to sharpen their skills and develop confidence as speakers and listeners, by providing models, carefully planned activities and tasks that promote different kinds of talk and listening, and through structured reflection.

Section One takes an objective at a time and considers it in terms of:

- Examples/models
- Oral strategies
- Teaching approaches

Section Two contains a range of supporting material and further guidance on teaching approaches that foster effective spoken language development.

Planning with the teaching objectives for speaking and listening

The teaching objectives for speaking and listening in the Key Stage 3 *Framework* are designed to enable teachers to plan coherent sequences of work, which either:

- Build specific oral language objectives into blocks of work by linking them appropriately with objectives from elsewhere in the *Framework*, or
- Plan short units of work which are directly focused on oral language objectives.

Effective medium-term plans will contain both approaches. This booklet provides practical guidance on three aspects involved in teaching speaking and listening well:

Examples/models

One of the practical difficulties in teaching talk is gaining access to good models to enable investigation, analysis and reflection. For each objective, a sample of possible models is provided. In some cases, teaching will involve using examples of the type of talking and listening on video and audio tape. On other occasions the teacher will need to model or demonstrate what is expected. Pupils can also be alerted to the type of talking and listening by reference to examples that they will have encountered as participants or as observers (i.e. from watching television or listening to the radio) and be asked to generalise about key features from this first- or second-hand experience.

Oral strategies

For each objective there is a commentary that identifies the key features of talking and listening for particular purposes. In some instances these are linguistic features such as useful phrases that speakers might use. However, developing competence as a speaker and listener involves increasing versatility in many different areas: linguistic, social, cognitive and organisational. 'Oral strategies' describes the key aspects of communicative competence that support the development of that versatility. Pupils need to have their attention drawn to these features, in teaching that emphasises the ground rules for particular speaking and listening contexts, and provides structured opportunities for reflection after the event.

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Teaching approaches

Here you will find specific guidance on a wide range of approaches that will result in pupils making good progress as speakers and listeners. Many of the approaches outlined are closely linked with reading and writing. The implication is clear: speaking and listening develops best when it is specifically planned for, with clear objectives, but is also woven into sequences of work that pull together objectives from other parts of the *Framework*.

Rationale for teaching objectives for speaking and listening

- Most definitions of literacy incorporate speaking and listening as an essential ingredient, recognising how talk both supports and feeds on written language, and is an essential aid for learning about and reflecting on language itself.
- There has also been a growing recognition that although most pupils start secondary school able to speak and listen in a variety of ways and for many different purposes, that is by no means the end of the story. There is much to develop, building on the learning that has taken place in the primary phase.
- It is not enough for teachers to create a range of situations and trust that this will encourage pupils to develop their spoken language. Many of the genres of spoken language necessary for success in school and in the outside world will need to be planned for and taught.
- Pupils in Key Stage 3 encounter a wide range of subjects with their distinctive ways of representing and organising information and ideas. Consequently, speaking and listening play an increasingly important role in making sense of new information and in clarifying thinking.
- In addition, pupils will need to learn how to use talk in particular ways to convey increasingly complex ideas and to listen attentively and responsively to a wide range of different types of spoken language.

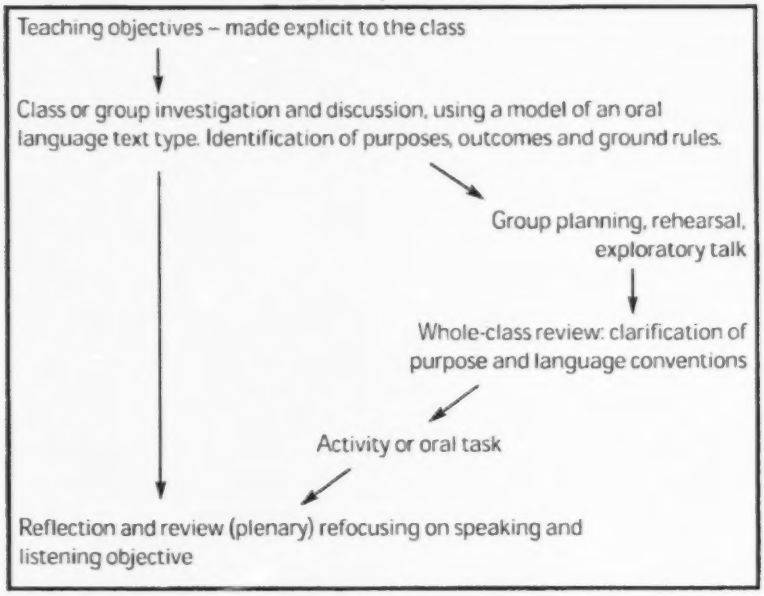
The ultimate aim is to enable pupils to encounter, learn about, use and respond to a widening range of spoken language genres that will be of real value to them in life after school, as well as enabling them to succeed within school.

Teaching talk: implications of planning with the speaking and listening objectives

- Pupils will need focused teaching to enable them to encounter, investigate, experiment with and reflect on a wide range of speaking and listening genres.
- Because spoken language is ephemeral, a key ingredient in teaching it is to engage pupils in preliminary discussions about the purposes, outcomes and approaches they will need to adopt, and to identify the ground rules that need to operate, as well as to pick out some key criteria for success.
- Teachers need to use models of different types of spoken language on video and audio tape, so that pupils can investigate and generalise about particular types of speaking and listening prior to trying them out for themselves.
- It is through role-play and drama that pupils can be encouraged to try out a way of speaking, or to use language that is more formal, or more highly structured. The drama expert Dorothy Heathcote talks about putting a 'press' on pupils' language through effective teaching in role.
- Reflection after the event is also vital, to encourage pupils to stand back from their speaking and listening and evaluate positive features, articulate conventions and consider ways of improving.

Teaching with the speaking and listening objectives involves either linking them in with other reading and writing objectives in the *Framework*, or setting up specific sequences of work designed to teach particular clusters of objectives. A typical teaching sequence will look like this:

A teaching sequence


Teaching objectives – made explicit to the class
Class or group investigation and discussion, using a model of an oral language text type. Identification of purposes, outcomes and ground rules.
Group planning, rehearsal, exploratory talk
Whole-class review: clarification of purpose and language conventions
Activity or oral task
Reflection and review (plenary) refocusing on speaking and listening objective

Many of the teaching objectives in the *Framework* contribute to learning and achievement across the school, and can be strengthened by teachers of all subjects. Where relevant, reference is made to the *QCA Language for Learning Objectives*, showing how a specific objective in the *Framework* is connected to one or more of the Year 7 whole-school objectives. The role of the English teacher is to provide the specific teaching that is needed if pupils are to become more self-aware and to develop their skills in a conscious way. This will benefit them in other subjects, and as participants in the world of collaborative action, debate and enjoyment outside school.

Progression in speaking and listening

Although much work in speaking and listening revisits and builds on previous teaching objectives, progression across Key Stage 3 is signalled by:

- developing pupils' ability to stand back and evaluate their own and others' use of spoken language and listening strategies
- increasing emphasis on striving for certain effects in more formal situations
- greater ability to sustain and develop discussion for particular purposes, including as a means of thinking through issues and problems
- increasing ability to appreciate and articulate implied meaning and to listen critically
- increasingly complex and unfamiliar demands.

The emphasis in Year 7 is on teaching pupils to extend their skills and develop their basic understanding of key speaking and listening text types and situations. By Year 8 they are expected to be able to reflect and evaluate their own and others' performance, and to strive for different effects. In Year 9 the emphasis is on adopting a more critical stance, as well as continuing to reinforce and extend skills and confidence, especially in less familiar situations.

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In teaching for progression, the principles of the National Literacy Strategy hold good – an emphasis on teaching that is highly interactive, investigational and planned to ensure progression and challenge. A key role for the teacher is to draw to pupils' attention a number of explicit features of effective speaking and listening in particular contexts, and to control the levels of challenge in these contexts so that pupils can grow in confidence and extend their competence.

Section One: Teaching speaking and listening objectives

Objective SL 1
Use talk as a tool for clarifying ideas, e.g. *by articulating problems or asking pertinent questions.*

1 Using talk as a tool for clarifying complex ideas

Examples/models

- Short extract from Radio 4/Radio 5 discussion programme
- Relevant sections from the KS3 English video material, *Key Stage 3 Literacy Conferences* video ('Floods') or *QCA Exemplification of Standards in English Key Stages 1–3* videotape (Programme 4 extract 15) showing pupils engaged in group or whole-class discussion

Classroom examples:

- Pupils in English lesson discuss meaning of a key speech in *Twelfth Night*.
- Pupils in history lesson discuss relative importance of five different causes of civil war.
- School Council discusses how to tackle school litter problem.
- Whole-class discussion where the emphasis is on developing thinking .

Oral strategies

1 Small group discussion starts by defining the task, e.g. *Right, so what have we got to do?* Seek clarification if required, e.g. *Are we supposed to be...?*
2 Problems or difficulties outlined, e.g. *So, we don't understand the bit when...*
3 Comments are likely to be expressed in an informal register but there may be occasional use of specialist terms like *rhyme* or *alliteration*.
4 Talk is likely to be tentative, e.g. *Perhaps she means that...* Pupils may be thinking aloud and using fillers like *erm*.
5 Speakers order thoughts by using phrases like *So that suggests that...*
6 Pace will vary: periods of excited, speedy talk interwoven with frequent pauses.
7 New points or assertions can be strengthened by starting with the adverb *well*.... The adverb *anyway* may be used to redirect discussion to the main topic.
8 Speculative questions are likely to be put to the teacher or peers, e.g. *Do you think it means...?*
9 Ideas or solutions will be proposed, e.g. *Well, I think...*
10 Some contributions will encourage logical thinking, e.g. *So if that means...surely this must...*
11 Talk may be co-operative with pupils supporting other pupils' comments by agreeing through use of affirmatives, e.g. *Yeah!* and/or elaborating on their comment, e.g. *Yes and there's another example in the second paragraph when...*
12 Pupils may take turns, carefully judging the right time to contribute, or there may be simultaneous utterances.
13 Contributors may monitor understanding of their viewpoint, e.g. *Do you see what I mean?*
14 Pupils may challenge the views of the teacher or other pupils, e.g. *OK, but don't you think...*
15 As discussion proceeds there may be points where it is useful to take stock, e.g. *Right, so we've agreed that...* before proposing the next step, e.g. *So now we need to...*
16 Discussion may conclude with an overall statement about the idea, e.g. *So what we have agreed is...*

Teaching approaches

- Analyse television or radio discussions. Examine transcripts of brief extracts and be explicit about key features.
- Provide opportunities for discussing interesting and challenging ideas: poems, newspaper articles, editorials, topical issues.
- Model positive types of contribution during small group and whole-class discussion.
- Praise and describe effective contributions, e.g. *Sam, that's brilliant because you've...* and comment constructively on how unhelpful comments can be improved. Encourage turn taking, co-operative signals, positive ways to express disagreement, taking stock, asking pertinent questions.
- Ask clarifying questions at critical points, e.g. *So can anyone say why Shakespeare included...?* or offer useful information. Move discussion on when it has become bogged down.
- Pupils may be asked to elaborate or to clarify ambiguity, e.g. *Can you explain exactly why...*
- Ask very specific questions and follow them up to ensure clear and logical answers. Challenge (constructively) inconsistency or ambiguity.
- Capitalise on hints of penetrative thinking by offering or encouraging elaboration.
- Periodically sum up the discussion so far. This could be supported with key points noted on the whiteboard. Suggest fruitful next steps, e.g. *OK, let's move on to...*
- Introduce specialist terms when they will clearly facilitate discussion.
- Encourage notes and diagrams to help thinking during discussion.
- Ask for statements of interim thinking during group talk work.
- Ask individuals for innermost thoughts, e.g. *Mohammed, you've been very quiet. Tell us what you think about...*
- Use De Bono thinking strategies to support the clarification of some kinds of idea, e.g. do a CAF (Consider All Factors) in which all factors related to an idea are listed or a PMI (Plus, Minus, points of Interest) in which pupils itemise different types of points related to an idea.

Objective SL 2
Recount a story, anecdote or experience, and consider how this differs from written narrative.

2 Recounting a story, anecdote or experience

Examples/models

- Professional storytellers – probably the best way for pupils to experience the art of storytelling.
- Collections of traditional tales which preserve elements of oral narrative.
- Anecdotes: examples might be found as part of contributions to discussions/chat shows; debates; comedy shows; interviews, e.g. with celebrities who use the question to launch into amusing tales from their lives.
- Experiences: investigative programmes (e.g. television's 'Watchdog') where people are asked to recount what happened to them or a presenter recounts the event for them. Chat shows involve retelling experiences. Interviews also ask people to explain experiences, e.g. Frankie Dettori's plane crash. Police/court interviews/cross-examinations require retelling of experiences.

Oral strategies

1 Organisation: oral stories need to be clearly signposted and logical in structure because they cannot be 're-read' in the way that written narratives are. They normally use first or third person, start at the beginning and progress chronologically using connectives (e.g. adverbials of time or place) to structure the accounts. Ways of signalling starts of sentences include: *so, then, after that, anyway, at last, unfortunately, consequently.* Speakers may make use of similes to help compare or visualise what is being said.

2 Audience: oral recounts are usually told live. The teller can gauge the response of an audience and tailor the telling of the story accordingly, including repetition of significant plot details for emphasis or clarity of understanding. Recounts are interactive, with the listener drawn in through voice, eye and gesture. The storyteller also hears his/her own words and so relives the tale as it is told. Stories can be changed each time they are re-told: embellished, elaborated or simplified.

3 Style/register: storytelling can be informal or formal depending on situation/audience/purpose. Traditional stories use ritual, formalised beginnings and endings – designed to create a sense of 'difference' and to transport the listener to another place and time:
   - *There was, and there was not...*
   - *Once upon a time when pigs spoke rhyme and monkeys chewed tobacco...*
   - *And that's my story...*
   - *Be bo bendit, my story's ended. If you don't like it, go to Wales, get copper nails, and mend it.*

4 Dialect can be used. Stories are usually told in the past tense, but informally can use the present tense, often to recreate events as if they were happening 'now'. Verbal stabilisers are used to sustain fluency. Vocabulary will often be vivid, deliberately chosen to create humour or other atmospheres, precise in order to bring situations to life and in keeping with the characters and situations being portrayed.

5 Voice: this is used effectively to distinguish between voices, to add emphasis, to create atmosphere and to entertain. Voice techniques also help move the listener between being a spectator and a participant and include accent, cadence, emphasis, inflection (changing pitch, tone or volume, e.g. shout, whisper), mimicry, pace and pause (fluency achieved through being coherent, sensitive to the needs of the listener and using appropriate speech rhythms).

3

6 Gesture: an important feature, to help to convey action and emotion. Good storytellers use key gestures sparingly and deliberately. Direct eye contact with individuals helps to draw listeners in, and personalises the telling.
7 Anecdotes are brief, sequential, personal accounts of something that has happened, told from a single viewpoint. They are often used to illustrate, clarify or explain a point being made, to convince people of the validity of an opinion, and therefore need to be relatively short so that the point is not lost. They are often quite funny; stand-up comedians tell anecdotes. They are usually easy to tell because they are short and straightforward and therefore do not need much shaping. They are often true, but can become exaggerated or altered slightly in the retelling over time. Some might become 'urban myths'.
8 Experiences: emphasis on descriptive detail, and expressing personal feelings and reactions.

Teaching approaches

Compare written narratives with oral ones:

- Discuss/work out differences between written narratives and spoken ones.
- Tell someone a story. They need to write it. What will they add/change?
- Compare a written traditional tale with a spoken version.

Ways of creating storylines:

- Tell a story with the whole class, with each pupil adding the next word in the story or having a connective that they have to use to start the sentence they are adding to the story.
- Tell a story round the class using picture prompts.
- Play the 'fortunately/unfortunately' game, where each person in turn has to provide a sentence, beginning with either *fortunately* or *unfortunately*, that develops the narrative.

Practise storytelling:

- Take a story with a familiar plot and reduce it to its main points. Practise adding different levels of detail to these.
- Consider decisions that have to be made when telling a story – similar with written narratives – e.g. viewpoint.
- Collect examples of traditional openings and endings from collections. Identify key features and incorporate into tellings.

Tell whole stories:

- Each person writes one idea on separate cards for each of four categories: person, place, object and event. Redistribute these and pupils in pairs or groups develop a story from the four cards they now have.
- Tell pupils a story. In pairs they retell it (in their own words) with one person starting, and when the teacher calls 'change', the listener has to continue the story.
- Tell anecdotes in pairs: something funny, embarrassing, strange, worrying, unusual. Then retell the anecdote to the class, or to a different partner, in first person, changing details to suit.
- Explore use of anecdotes to support the explanation of views in a discussion or debate. Decide main viewpoints and develop anecdotes to illustrate these opinions.
- Using a series of prompts given, develop a story to tell others.
- Give a TV news account of an incident.
- Retell a story (e.g. fairy story) but change key elements, e.g. set in present day, alter gender of key characters.
- Give an account of an event differently depending on the audience (e.g. teacher/friend/parent).

- Retell an experience, e.g. going on a roller-coaster. Include descriptive detail of feelings and the ride itself.
- Tell a story as if you are a person in a newspaper report (e.g. man attacked by shark) or in a poem, letter, diary, etc.

Objective SL 3
Tailor the structure, vocabulary and delivery of a talk or presentation so that listeners can follow it.

3 Tailoring the structure, vocabulary and delivery of a talk or presentation

Examples/models

- Outside speakers, e.g. police warning about drugs, fireworks, safety, crime
- *QCA Exemplification of Standards* video – 'New Roads for Otley'
- Television versions of 'rehearsed talks' may actually involve scripting/autocue but a good presentation would make this invisible, even if viewer as audience is different from live studio audience
- Television: local news item, e.g. 'Newsmakers', where members of the public present an issue concerning them
- Children's news/information programmes, e.g. reviewing a film/programme they have watched or a computer game they have played
- Royal Society Christmas Lectures: examples of explaining science to an audience of children

Oral strategies

1 Audiences that speakers address can vary according to:
   - age (similar age or mixed; children, teenagers, adults or pensioners)
   - numbers (large gathering or small group)
   - knowledge of topic (compared with speaker they could be experts, novices or have mixed levels of prior knowledge)
   - reason for listening/being there and attitude (voluntary, enforced, to oppose or support, to learn)

   These factors govern their interests, needs and likely responses, making them passive or active, needing different levels of detail given and different approaches to expressing opinions. (Note: the way a talk/presentation is given also depends on the same range of factors in relation to the speaker. Pupils often have to give talks where some of the audience may know more about the subject than they do.)

2 Expression:
   - Tone of voice will vary according to age and size of the audience; for younger audiences and for larger numbers of people, expression needs to be exaggerated.
   - Tone of voice also varies depending on level of support in the audience. A sympathetic audience may be addressed in more rousing tones, feeding from the support each point receives. The audience would be drawn in through the use of 'we' to unite speaker and audience, as opposed to the 'you' or passive voice (*it is sometimes thought that...*) with which the audience of differing standpoint would be addressed.

3 Vocabulary:
   - May be simple or complex, technical or lay, formal or informal, or a mixture of these polarities depending on the age and knowledge of the audience. An effective presentation is one where the speaker gauges the audience's needs through judicious and appropriate use of technical vocabulary/jargon, and where references are explained.

4 Delivery:
   - Pace needs to be slower for audiences at each end of the age spectrum, but faster to create a livelier feel for teenagers.
   - If the audience is likely to oppose the views of the speaker, care needs to be taken to recognise and counter their arguments.
   - Presentation should be geared towards age of audience as well as nature of topic and will also be affected by the size of the audience.
   - Where an issue needs to be discussed or where the audience are going to want to express their own views or ask for clarification, the way this will be handled needs to be planned for and made explicit.
   - Volume needs to be adjusted to the size of the audience.

Teaching approaches

- From video examples, identify the needs/interests/responses of the audience and how the talk/presentation addresses these through expression, vocabulary and delivery.
- From hearing/seeing a range of talks/presentations, decide whether the audience are young, old, novice, expert, willing or enforced, or mixtures of these.
- Pupils prepare notes for talks to different specified audiences, actual or imaginary.
- Scaffold pupils' preparation for talks/presentations with checklists for considering the needs of the audience.
- Build up a class checklist of ways in which speakers adapt their presentations to suit their audience.
- Look at written examples (e.g. in school textbooks) of how information is presented differently depending on the age and level of understanding of the reader. Consider how some of these approaches could be used when giving a talk.

Objective SL 4
Give clear answers, instructions or explanations that are helpfully sequenced, linked and supported by gesture or other visual aid.

4 Giving clear answers, instructions or explanations

Examples/models

- Answers
  - video/audio tape of interview with public figure
  - teacher role-modelling effective answers to questions put by pupils
- Instructions
  - 'Blue Peter' presenter instructing viewers
  - TV cookery/DIY programmes
- Explanations
  - visiting speaker with brief to explain an area of expertise
  - video of scientific expert explaining an experiment

Oral strategies

1 Spoken instructions may start with a goal statement, e.g. *OK, this is how you make a mobile...*
2 Include imperatives, e.g. *Now fold the piece of paper in half.* The second person may also be used, e.g. *Now you cut the paper in half.* Present tense will be used.
3 Instructions will be clearer and easier to follow if delivered in short sentences with emphasis given to key points. Adverbials may be used to describe the process, e.g. *Now, slowly cut along...* Some reiteration or clarification may be required. Pace will be determined by the complexity of task and responses of the recipient. Checks may be made on progress using questions, e.g. *Are you clear on that?*
4 Each stage of the sequence of instructions will need to be signalled by either numbering or time adverbials such as *next, now, finally.*
5 The person giving the instructions may offer support by pointing, demonstrating how to carry out part of the task, indicating where something is located or using a whiteboard or diagram for clarification.
6 Explanations will seek to make something comprehensible by giving a clear account of, for example, a process, structure, operation, viewpoint or set of circumstances.
7 Explanations will be suitably paced to ensure clarity and the speaker may choose to monitor understanding with questions, e.g. *Do you get the idea?*
8 As with instructions, movement to the next stage may need to be emphasised, e.g. *Right, the next step is to...*
9 There may be reviews of the explanation, e.g. *You're not really clear on that, are you?* There may need to be repetition of stages which prove difficult to understand, e.g. *I'll just go through that bit again if you like...*
10 The person explaining may indicate a feature on a diagram, illustration or whiteboard, point out a key word in a text, provide a physical demonstration, etc.
11 The explanation may conclude with a final monitoring of understanding, e.g. *Does that all make sense?*

Teaching approaches

- Prompt effective answers by providing thinking or 'wait' time (5–10 seconds of silent thinking time) before pupils respond, or by building in brief pair discussion time to allow for oral rehearsal of answers.
- Analyse examples of effective and ineffective answers when using extracts from video interviews.
- Begin lesson by asking pupils to talk in pairs, reminding themselves of the focus of the previous lesson, prior to asking a few pupils to provide an explanation of what was covered and questions that are still in their minds.
- Exploit opportunities for genuine instruction giving, e.g. *Can you go through the instructions for the research project with Colin? He was away yesterday.*
- Analyse instructions featured on TV programmes, e.g. cookery programmes, 'Blue Peter'.
- Try out, compare and analyse real examples of written instructions, e.g. computer games, flat-pack furniture, household gadgets, etc. Compare with spoken instructions, or use to link to spoken instruction alongside.
- Model the language and organisation of instructions, emphasising use of imperatives, itemising, sequencing, use of diagrams, etc.
- Interfere with aspects of an instructions text, e.g. change the imperatives or reduce clarity. Ask the class to detect the interferences and give reasons for their answers.
- Set instruction tasks which can be carried out in the classroom or school. Ask pupils to carry out other pupils' instructions.
- Display instruction posters.
- Devise instructions for real audiences, e.g. visitors to the school or new pupils. Write them up as leaflets or booklets.
- Make use of opportunities for incorporating pupil explanations, e.g. recapitulation on previous lesson.
- Encourage development and detailed explanation of views in class discussion by asking *Can you explain why you have that view/feel that way/think that...?*
- Encourage explanation as a part of small group reporting back to the whole class.
- Record and analyse classroom examples of explanatory talk.

Objective SL 5
Promote, justify or defend a point of view using supporting evidence, example and illustration which are linked back to the main argument.

5 Promoting, defending or justifying a point of view

Examples/models

- Set-piece political speeches, e.g. party conferences
- Soapbox speakers
- 'Have your say' open-box type programmes
- *QCA Exemplification of Standards* video, 'New Roads for Otley'
- Late night discussion programmes, e.g. 'Newsnight'
- Bared-soul programmes, e.g. 'Jerry Springer'
- Sermons
- Exhortations in assembly
- Defence/prosecution at trial

Oral strategies

1 The supporting material may be:
   - Evidence, e.g. statistical, tangible proof
   - Example, e.g. account of specific case
   - Illustration, e.g. image, testimony
2 The purpose of supporting material is to make assertion credible. The pattern is therefore to make a point, introduce example, and then imply the way the example confirms the assertion. Sometimes the example is multiple to give it extra credibility: three is somehow more convincing than two.
3 The transition into the example, and then out of the example and into the confirmation, are the most awkward parts of argument. The language of logic is laced with the rhetoric of persuasion. It is often expressed impersonally, so that subjective bias or careful selection of evidence is concealed.
4 Examples of phrases for introducing supporting material:
   - *For example...*
   - *For instance...*
   - *Consider...*
   - *Let's take the case of....*
   - *This is well-illustrated by...*
   - *Evidence of this can be seen in...*
   - *One example of this is ...*
5 Examples of phrases for confirming the evidence:
   - *So, it is clear that...*
   - *What this tells us is...*
   - *This points to...*
   - *We can assume, therefore, that...*
   - *One realises that...*
   - *Clearly,...*
   - *Obviously,...*
   - *There is little doubt, then...*

Teaching approaches

- Pose outrageous arguments to which pupils must respond with counter-arguments backed up with evidence (albeit fake), e.g.
  - All secondary schools should be closed and pupils sent out to work.
  - All cars/dogs/cats should be banned.
  - The world is really flat.
  - Smoking is good for you.
- Display posters featuring useful phrases.
- Analyse a recorded speech. Identify supporting evidence then test its validity and reliability.
- Analyse a recorded speech. Identify the language of logic and the language of persuasion.
- Compile a contribution to a debate as a whole-class activity. This will show pupils how to select, present and capitalise on their evidence.
- Invite groups to submit a well-argued point on the same subject, and identify what makes supporting material effective (e.g. if it plays on existing sympathies).
- In liaison with the mathematics department during the study of statistics, try to understand the ethics of interpretation.

Objective SL 6

Listen for and recall the main points of a talk, reading or television programme, reflecting on what has been heard to ask searching questions, make comments or challenge the views expressed.

6 Listening for and recalling main points

Examples/models

- TV documentaries
- Right-to-reply TV programmes
- Interviews/court scenes where evidence has been given but the mystery needs to be solved by asking searching questions
- Radio interviewer grilling politician, etc
- Talks given to a class/group
- School TV programmes for topics in history, geography, science, personal, social and health education, RE, PSHE, etc

Oral strategies

1 Identifying the main messages of a talk, reading c. television programme requires sustained listening. While prior knowledge of the topic might allow for some anticipation in listening for content, more often the need will be to develop efficient recall of what has been heard. While listening, make notes of views that the listener feels they wish to challenge, respond to or ask more about to which reference can be made during the subsequent reflection.

2 Main points will come from explicit content. Listening for the introduction of new topics and the development of ideas demands an awareness of structure. The analogy of chapters and paragraphing is useful here. Recording key points would allow for review and filling in of details later.

3 Learning to recognise structural clues will enhance understanding of the overall content. Introductory remarks will often identify the intended structure, which can be listened for as the talk, reading or programme progresses. The value of listening for links to new topics should be explored, such as:
   - *A further reason for...*
   - *An additional factor is...*
   - *Another aspect of...*
   - *The final contribution towards...*

   The opportunity for pointing out useful lessons for pupils in how to construct their own speeches should not be wasted.

4 Searching questions are likely to be those asking *why/how* rather than *what/when/where*.

5 Direct challenges to views expressed can be made by using phrases like:
   - *Don't you think that...?*
   - *Isn't it true that ...?*
   - *Isn't it the case that...?*
   - *Couldn't it be argued that ...?*
   - *Might some people not think that ...?*

Teaching approaches

- Offer a structured reading to provide initial practice of recalling what has been heard.
- Ask pupils to respond physically – raise hands, stand up – or record in some form, every time they hear items of relevant information or specific language features.
- Listen to a recorded speech, taking notes using a simple writing frame. Compare what were identified as key elements.
- Make notemaking collaborative by numbering pupils 1 to... All pupils with same number should listen for and record certain items of information. Groups then jigsaw (all no. 1s, etc) to collate and present information in required format.

- Listen to a passage and identify verifiable facts and matters of opinion. Ask pupils to justify decisions and discuss how they decided.
- Pair pupils, each to compose and deliver a short talk to the other who takes notes on key points; they then compare notes with initial plans to assess success in listening accurately.
- Listen to a recorded speech, half of the class taking notes, the other half not. All make a bullet point list of key points, comparing the success of those relying on memory with those taking notes.
- Watch a short documentary programme, taking notes on content. Discuss the ways in which the visual image was used to underline ideas and structure.
- Demonstrate/model for pupils by using a written speech (so points can easily be referred back to and checked). Read it aloud; annotate OHT copy with questions and comments, using different phrases.
- Pupils work in pairs/small groups and give a short talk about themselves/a hobby, trying to include their opinions about things that affect them. Others in the group discuss questions to ask, using sentence starter prompts that guide them in responding to specific points made.
- After hearing a talk on a controversial subject, pupils are given cards containing an opposing point to the ones made in the talk. They have to form a comment or a rhetorical question containing that view, ensuring that their sentence also relates specifically to the original point. Pupils could create these cards themselves once familiar with how they work.
- Pupils hear clues to a mystery. In groups, they plan questions that reflect what they have heard. They then put them to the speaker and try to solve the mystery.

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Objective SL 7
Answer questions pertinently, drawing on relevant evidence or reasons.

7 Answering questions

Examples/models

- Prime Minister's Questions
- Witness answering questions in courtroom
- Expert taking questions during/following talk/explanation
- Classroom questioning in whole-class and guided sessions
- TV/radio interview
- Chat show
- Teacher in role as character in text responding to questions about motivation, feelings about other characters, etc
- Response to questions when giving directions/instructions

Oral strategies

1 Answers may be structured and kept relevant by the pupil referring back to the question, e.g. *You asked about banning blood sports, well, I think...*. Words like *anyway* may signal a return to a direct answering of the question.
2 Evidence or reasoning which is used to support answers may be enumerated, e.g. *Firstly, because...*
3 Movement from point to point will be signalled, e.g. *Another reason is...*
4 Answers may include some monitoring of clarity and teacher understanding, e.g. *Do you see what I'm getting at?*, or clarified or modified in response to probing questions, e.g. *What I mean is...*
5 *I think... because...* may be used to ensure that reasons and justifications are presented as part of an answer.
6 A brief concluding summary may be incorporated, e.g. *So overall I think that...*

Teaching approaches

- Plan a range of questions to ask about a text or an issue, designed to promote higher order thinking. Use open-ended questions with follow-up questions to probe further.
- Use the 'wait time' strategy. Give pupils five or ten seconds of silent thinking time, followed by time to rehearse answers and ideas in pairs before returning to whole-class responses. This will significantly alter the quality and number of responses, and ensures maximum participation.
- Analyse answers in radio and television interview and discussion programmes. Collect examples of good answering techniques and common evasion tactics.
- Role-play question/answer scenarios, e.g. courtroom, teacher/pupil interview, School Council discussion, parent/child heated debate.
- Use 'hot-seating' as a strategy to place pupils in a situation where they are both preparing and answering questions in role as a character.
- Model effective answers in class debates and by encouraging pupils to ask questions of the teacher.
- Highlight, praise and analyse good answers in class discussion. Be specific about their qualities. Ask pupils what they thought of a particular answer.
- Intervene during pupil responses to ensure a pertinent answer. Encourage (or demand) relevance, clarity, consistency, reasoning, use of evidence. Ask follow-up questions. Don't let pupils off the hook. Humour might also help!
- Discuss and note useful phrases and strategies to use when answering questions. Make a Questions and Answers Guidebook.
- Encourage different types of note-taking to promote active listening, facilitate answering and organise evidence or reasons.
- Use the whiteboard or OHP to clarify question or support an emerging answer. Diagrams may help.

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- With a robust class, try a Question and Answer Weakest Link game (or balloon debate). Vote on weakest answers.
- Use *Speaking and listening* log books to encourage pupils to reflect on their talk and make self-assessments.

Objective SL 8
Identify the main methods used by presenters to explain, persuade, amuse or argue a case, e.g. *emotive vocabulary, verbal humour.*

8 Identifying methods used by presenters

Examples/models

- To explain
  - demonstrations of how to use an appliance
  - explanation of a scientific process
  - presenting/using statistics
- To persuade
  - party political broadcast
  - radio/TV charity appeal
- To amuse
  - after-dinner speech
  - stand-up comedy routine
- To argue a case
  - presenting a case in court
  - parliamentary debate
  - pressure/campaign group pamphlet/advertisement to use for comparison with spoken argument

Oral strategies

1 Learning how to adopt the appropriate style in an oral presentation according to its purpose and audience depends on a recognition of the appropriate ground rules for each genre.

2 Presenters with differing intentions will draw upon the following main methods in differing degrees:
- planned structure to achieve clarity or build up to a climax
- firm opinions through assertions and comment
- supporting evidence using quotations, statistics, technical terms
- illustration through strong verbal and visual images where appropriate
- emotive language to provoke strong emotions
- humour including sarcasm, irony
- audience involvement with personal pronouns: we/us
- rhetorical devices such as questions, exaggeration, alliteration, repetition, balanced or contrasting couplets, lists in threes
- non-verbal communication – use of gesture, eye contact and body language
- intonation, rhythm, stress and pausing to add colour and emphasis to oral delivery
- use of appropriate manner and tone, e.g. friendly, authoritative, appealing, pleading

3 To explain:
- Clear exposition achieved by straightforward vocabulary and syntax
- Logical order
- Clarification of technicalities
- Present tense
- Visual aids when appropriate

4 To persuade:
- Emotive language
- Rhetorical questions
- Strong images
- Use of quotations
- Supporting evidence, statistical, tangible proof
- Illustrative examples, accounts of specific case, testimony
- Use of rhetorical devices such as exaggeration, alliteration, repetition, balanced or contrasting couplets, lists in threes

5 To amuse:
Humour by such means as
- Wordplay
- Jokes
- Comic anecdote
- Surprise/incongruity
- Exaggeration
- Strong verbal images
- Sarcasm, irony
- Using a particular type of language in an inappropriate setting

6 To argue a case:
- Clear structure: opening premise, arguments to substantiate, and conclusion
- Referring to opponents' arguments to contrast own views
- Use of rhetorical questions
- Use of supporting evidence, statistics, facts, technical terms
- Use of examples, illustration, testimony
- Use of humour, sarcasm or irony
- Use of rhetorical devices such as exaggeration, alliteration, repetition, balanced or contrasting couplets, lists in threes

Teaching approaches

- Introduce pupils to recorded examples of different genres over period of time for analysis of techniques involved.
- Prepare wall charts of main methods used according to genre.
- Ask pupils to record examples of genre of own choice to show to class with a prepared commentary on main methods used.
- Pupils to deliver short talks in genre of own choice followed by commentary on methods utilised; class to list techniques as they listen and compare lists with commentaries to see how well they match; compile overall list in plenary session.
- Groups of pupils to prepare 'recipe cards' of suitable methods for different oral presentations.
- Pupils watch a video of two different stand-up comedians, politicians or presenters, and award marks based on agreed criteria.
- Self- and peer assessment based on agreed criteria.

Objective SL 9
Recognise the way familiar spoken texts, e.g. *directions, explanations*, are organised and identify their typical features, e.g. *of vocabulary or tone.*

9 Recognising features of familiar spoken texts

Examples/models

- Video/audio extracts of instructions, directions, explanations, narrative, etc
- Written examples of typical text types, for use as comparison with spoken version
- Teacher modelling a short example for pupils to listen to and identify key features

This objective will almost always be linked to others in the *Framework* which focus on organising ideas as a speaker for specific purposes. See objectives 2, 3, 4 and 5 for ideas for finding examples.

Oral strategies

Key features of structure, organisation and language that pupils will need to recognise include:

1 Directions
   - Spoken directions may start with an overall statement of location, e.g. *It's in the town centre opposite the town hall.*
   - They should be suitably paced so that they can be clearly followed. It is not unreasonable to ask for something to be repeated.
   - Directions are likely to use either imperatives, e.g. *Turn right at the mosque* or second person, e.g. *You take the first left.*
   - The future tense may be occasionally used to help the listener, e.g. *You'll see the football ground on your right.* Modal verbs might also be incorporated, e.g. *You should see the Red Lion on your right.*
   - Sequencing is vital and different stages will be signalled by adverbials, e.g. *Next, you turn left into Vicarage Road.*
   - Landmarks and distances may be included and need to be mentally or actually noted. The listener may wish to ask about these if not mentioned.
   - There may be occasional reviews to check understanding, e.g. *Have you got that?*
   - The overall tone will (it is hoped) be helpful and friendly. There is likely to be some light-hearted or optimistic ending, e.g. *You can't miss it, mate!*

2 Explanations
   - As in SL 4, explanations should be clearly worded, suitably paced, include strategies for monitoring understanding and move clearly from stage to stage.
   - Use will be made of imperatives and/or second person, e.g. *Press this key if you want to...*
   - Different steps in the explanation will be indicated by adverbials, e.g. *Next..., After this...*, etc. The listener needs to be aware of this.
   - Explanations may be supported by diagrams, gestures, pointing at relevant information or materials, etc.
   - Monitoring of understanding will be achieved through brief questions, e.g. *Are you with me?* or *OK?* It is important for the listener to say if unclear at these points.
   - The explanation will be rounded off for the listener, e.g. *That's why I think...* or *Now you have a go.*
   - One-to-one explanations are likely to be friendly and supportive, with emphasis given to key points or stages. Explanations of viewpoints may be more assertive or questioning.

Teaching approaches

See SL 4 for further specific guidance on teaching pupils to give clear instructions or explanations as speakers. The key for this objective is to build in sufficient reflection time when teaching to these objectives so that key features can be drawn out.

- Use tape recordings of extracts of different types of oral text. Pupils listen and spot which type/purpose and list key features.
- Rehearse key features with pupils in whole-class sessions and log features on whiteboard/poster.
- Make explicit comparisons between written and spoken versions of different texts, in order to draw out differences as well as similarities.
- Use plenary sessions to ask pupils to listen to each other's presentations and focus on structure and use of vocabulary and tone.
- Use drama strategies in order to rehearse different ways of varying structure, vocabulary and tone and to monitor impact of changes on listeners, e.g. in role as pupil/son/daughter in trouble, explaining why to friend/parent/police/tutor, etc.

Objective SL 10
Identify and report the main points emerging from discussion, e.g. *to agree a course of action including responsibilities and deadlines.*

10 Identifying and reporting the main points to emerge from a discussion

Examples/models

- Teacher modelling objective as part of whole-class or group discussion, showing how to summarise key points and how to report back succinctly
- Extracts from *QCA Exemplification of Standards* video used as example of group discussion for pupils to observe and practise skills of summarising and reporting
- Pupils planning a group research project, collaborative reading or interview
- Chaired, round-table discussion
- Tutor group discussing ideas for an end of term trip
- School Council planning a special event, e.g. end of term disco

Oral strategies

1 Identifying main points:
   - Chairperson concluding the discussion and directing group members to summing up stage, e.g. *Right, we need to agree on the main points.*
   - Chairperson asking for main points using questions, e.g. *Would anyone like to suggest...?*
   - Group members proposing significant points, e.g. *Surely one of our main points was...*
   - Group members discussing and trying to agree, e.g. *But surely that was far more important because...* Speakers may monitor talk using expressions such as *Do you see what I mean?* or include tag questions like *...don't you?*
   - Chairperson initiating discussion, starting with an adverbial to gain attention, e.g. *Right, we need to decide exactly what we're going to do...*
   - Chairperson eliciting suggestions by questioning, e.g. *Does anyone have any ideas about...?*
   - Group members proposing possible actions and justifying them, e.g. *I think we need to... because...* Other group members may use co-operative signals like *Go on* or *Then what?*
   - Group members countering proposals and providing justifications for their opinions, e.g. *But don't you think we need to...? But* is frequently used to start a disagreement and is known as an 'adversative'.
   - Chairperson directing the group towards next stage of decision making, e.g. *OK, so we need to decide who is going to do what...*
   - Chairperson resolving disagreements, often starting with an adverbial, e.g. *So, we definitely don't all think that...*
   - Chairperson asking for volunteers to take on responsibilities, e.g. *Right, who would like to...?*
   - Chairperson suggesting deadlines using questions, e.g. *Katie, do you think you could get that done by...?*
   - Chairperson summing up, e.g. *Let's run through the main points we've agreed on...*

2 Reporting main points:
   - Chairperson or group member orientating the wider audience, e.g. *Our group was discussing...*
   - Itemising main points probably using first person plural, e.g. *First of all we agreed that...* and giving reasons, e.g. *This was because...*
   - Signalling movement on to next point, e.g. *Our second point was...*
   - Rounding off the report, e.g. *So those were the main points we agreed on...*

Teaching approaches

- Role play a typical discussion of this sort with another teacher or pupils who have been briefed already, then discuss its features with the class.
- Designate and brief a pupil chairperson per group.
- Consider designating a scribe per group.
- Use pupils as observers of group discussion.
- Provide a proforma for recording main points, actions, responsibilities, etc. and model how it could be used in shared writing.
- Provide a real audience for groups to report back to, e.g. rest of class.
- Ask groups to use OHTs for reports of main points and/or actions to be taken and use plenary session to evaluate reporting strategies.
- Ask groups to make use of ICT to record main points, etc.
- Ask teacher assistant to monitor the work of a specific group to keep them on task and to comment on their approach as a group in plenary session.
- Teach Edward de Bono strategies for groups to use when summing up results of group discussion.
- Use the 'envoy' strategy (see *Section Two*) to send an envoy to another group to explain group's decisions/ideas and receive feedback.
- Provide groups with three different solutions to an issue. Their job is to discuss and evaluate each, produce rank order and reach a conclusion. Individuals have to represent the group decision and be prepared to defend it.
- Conduct whole-class discussion based around key dilemma faced by character. Appoint small group of scribes to note key arguments and then to summarise and reach considered verdict on what character should do.

Objective SL 11
Adopt a range of roles in discussion, including acting as spokesperson, and contribute in different ways such as promoting, opposing, exploring and questioning.

11 Adopting a range of roles in discussion, contributing in different ways

Examples/models

- Videotape example of pupil small group discussion, e.g. from *QCA Exemplification of Standards in English* video
- Mediation between opposing groups, e.g. role play a public meeting
- Balloon debate
- News simulation, e.g. editorial meeting to select the news stories for the day
- Charity group, e.g. to decide allocation of funds
- Group planning an advertising campaign
- Year Council meeting – form representatives
- Small group discussion to plan a course of action, explore ideas, solve problems

Oral strategies

The range of roles includes:

- *Initiating* roles such as:
  - organising the group
  - planning how to go about the task
  - introducing new ideas
  - raising questions
  - offering a fresh perspective
- *Clarifying* roles such as:
  - asking for additional information
  - asking others to restate ideas
  - asking specific questions to individuals
- *Contributing* roles such as:
  - making suggestions
  - expressing opinions
  - sharing ideas or information
  - building on another's ideas
  - listening attentively
  - encouraging others to continue
  - relieving tension through humour, suggesting compromises
  - personalising the issue through use of anecdote or illustration
- *Leading* roles such as:
  - chairing
  - scribing
  - seeking agreement and consensus
  - identifying points of difference
  - changing the direction of the discussion
  - summarising
  - checking others are on task
  - identifying problems or difficulties
  - negotiating and defining specific roles within the group

The role of spokesperson involves a detached, third person stance:
The group believes that...

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Teaching approaches

- Model effective feedback as a spokesperson before expecting pupils to try it.
- Intervene in groupings so that pupils can be redirected to consider not just what they are discussing but how they are going about it.
- Experiment with boy/girl seating so that groups of four to six are usually mixed-gender.
- Plan tasks that are staged so that pupils are given an initial task that requires them to plan and consider how to work/discuss together, and is followed by new information or instructions stage by stage.
- Focus on ways of opposing (courteously) and model different strategies, before asking pupils to work in pairs: each takes one side of an argument and then together review how they managed.
- Use the QCA Key Stage 3 or GCSE examination board *Standardisation* video in whole-class teaching: show pupils how to analyse the different roles taken by pupils in group discussion.
- Teach the structure of formal debate: groups of five (chairperson, proposer, seconder, opposer, seconder) hold a debate and take questions from the floor (the rest of the class).
- Use role cards to specify pupils' roles within a group.
- Encourage collaborative, exploratory talk.
- Use a repertoire of regrouping and feedback strategies such as pairs to fours, envoys, snowball, rainbow, jigsaw, listening trios (see *Section Two* for an outline of each). These will ensure that pupils are placed in different roles at different stages of an activity.

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Objective SL 12
Use exploratory, hypothetical and speculative talk as a way of researching ideas and expanding thinking.

12 Using exploratory, hypothetical and speculative talk

Examples/models

- A panel working out who is the owner of the mystery house from a few clues on the TV programme 'Through the Keyhole'
- Archaeologists on the TV programme 'Time Team' building a whole picture of life from fragments of evidence found in the ground
- TV documentaries
- Experts on a news programme speculating on major political or social events, e.g. outcome of elections, likely progress of a war
- School Council discussion about possible changes, e.g. new finishing time to avoid walking home in the dark
- Any current local issues, e.g. discussions on radio, newspaper reports, regional TV
- Problem solving in TV team game shows, e.g. 'Survival', 'The Krypton Factor', 'The Crystal Maze'
- 'Invite an expert' session: someone from another department talks about his/her pet theory, e.g. the existence of black holes, what have the Romans ever done for us?

Oral strategies

1 *Exploratory talk* is a form of thinking out loud which involves a group working together towards a common goal to construct shared understandings.
Key skills to develop include:
   - Speaking thoughts out loud, so that in the act of speaking ideas are prompted into existence
   - Listening to others' ideas with a critical ear and being able to ask searching questions that clarify the suggestion or idea offered by the speaker
   - Justifying and defending a point of view but remaining open to modifying opinions in the light of sensitive scrutiny so as to build new shared understandings constructively
   - Explaining the reasons behind a contribution
   - Joint thinking – close collaboration to develop a shared theory, idea or explanation. This is a kind of 'co-reasoning' characterised by tentativeness, hesitations and considerable overlapping of utterances.

2 *Hypothetical talk* involves offering a possible explanation based upon a collection of observed facts or body of evidence. This involves making inferences and deductions to provide guesses and suppositions. Possible explanations are backed up by evidence.

3 *Speculative talk* explores the possibilities of *what would happen if...*
Speakers are engaged in conjecture that cannot be proved or disproved but only supported and justified by reference to known facts.

4 Key linguistic features of this kind of discussion include:
   - *I wonder whether/if/why...*
   - *If we...then...*
   - *How about...*
   - *Perhaps we could...*
   - *Maybe...*
   - *What would happen if...?*
   - *What evidence do you have to support that opinion...?*
   - *Based on what we know so far...?*
   - *What will happen if...?*
   - *What will be the consequences of...?*
   - *How can you tell...?*

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Teaching approaches

The following can all be used as the basis for small group exploratory discussion, followed by further elaboration and expansion in a whole-class plenary.

- Initiate exploratory, speculative or hypothetical talk by using this type of tentative language yourself, rather than asking questions. Begin a discussion by wondering out loud, or offering a hypothetical statement of your own. Pupils will tend to emulate.
- Establish a scenario based on a class text in which pupils are asked to discuss the consequences of different courses of action taken by a character.
- Pupils produce 'mind maps' written directly on to an OHT based on stimulating topics, e.g. *Could there be life on another planet in the galaxy? Should man be able to create a human being?* Use them for presentation to other groups (as envoys) or to the class.
- Encourage speculative discussion about mystery characters in texts, or to explore predictions, e.g. *What happens next? ...and how do you know?*
- Display a set of key phrases to encourage and guide pupils on how to frame exploratory talk; pupils have small laminated versions of this at hand in their groups.
- Use research on the effects of climate change, e.g. flooding in England, to speculate on future effects and hypothesise on how the effects can be avoided or minimised.
- Discuss how life would change if the pupils were faced with responsibility for a sick or disabled relative.
- Use song lyrics or poems as a starting point to explore ideas and speculate on meanings.
- Bring in a collection of artefacts, e.g. newspaper, passport, marriage certificate, medal, medicine, torn photograph, and discuss what sort of person they might have belonged to.

Objective SL 13
Work together logically and methodically to solve problems, make deductions, share, test and evaluate ideas.

13 Working together logically and methodically

Examples/models

- Quiz shows where contestants have to work together to succeed
- Conversations in soaps where characters are trying to resolve problems facing them
- Discussions about local community issues
- Design and technology: collaborative design, make and evaluate
- Tasks that require collaborative working towards a joint outcome or common goal: joint drafting of a document; production of a set of rules; solving a maths problem; sequencing the lines of a poem.

Oral strategies

When pupils work together to complete a task as effectively as possible, their talk is collaborative.

1 Orientation:
   - It is important that the group has and maintains a shared understanding of the task so participants know what needs to be achieved. Awareness of the attitude and viewpoint of each person in the group helps to promote collaborative working.
   - Effective group work of this type starts with a brief discussion about what needs to be achieved and the steps that need to be taken, and may also refer to allocation of roles within the group.
   - Comments need to be explicit so that others can properly interpret the idea and respond. In doing this, pupils are clarifying their thoughts for themselves, too.
   - The purpose of collaboration is so the group can achieve a collective goal. Sometimes all in the group will be equally involved in the decision; at other times, the collaboration is to resolve a problem for just one in the group. In this case, the decisions remain with the individual.

2 Formulation of ideas:
   - At different stages in the discussion, pupils will have opportunities to carry out different roles, including initiating ideas; encouraging others to contribute; contributing new ideas and opinions; clarifying these; challenging and building on ideas; and synthesising. These roles require pupils to listen attentively to each other (see *SL 11*).
   - It is likely that pupils will talk in short bursts rather than at length, as they suggest ideas, seek reassurance from others, and leave ideas and sentences incomplete for others to take up. Contributions will overlap with those from other pupils. This may be less marked if pupils are acting in role.
   - Contributions need to be justified, with reasons or arguments provided, so that the group can hold a genuine discussion and make valid decisions that maintain the cohesion of the group. This also ensures that due thought is given to decisions rather than a hasty agreement reached in order to have finished the work. In addition, a shared understanding is developed through the knowledge that has been constructed by the group.

3 Reaching conclusions:
   - The most methodical conversations will have contributions that build on previous utterances and move the discussion or the task on.
   - To keep it on track and within time limits, participants will review progress periodically, summarising understanding and areas of agreement so far, identifying points of difficulty and clarifying roles in the group. Increasingly, the group should be reaching agreement. The language of co-operation/negotiation is used to keep the group working together: *Should we...? Would it be a good idea if...? I propose that ...*
   - There will be a clear end result (group theory, choice or decision made, conclusion summarising the main points of the discussion). The knowledge that the group has explored becomes a shared understanding.

Teaching approaches

- Discuss and agree on criteria for effective teamwork.
- Build in a planning stage before pupils embark on a task, where they decide how they are going to approach it. Ensure that rapid closure is not reached before the ideas are properly discussed. Pupils need guidance – insist that they do discuss and engage with task.
- Make explicit your expectations about how pupils should proceed, as well as what they should be doing.
- Pupils carry out active challenges like putting a tent up, building a bridge, etc. Award points for how well they worked together and how well they organised their approach beforehand.
- Problem solving: the group resolves dilemmas by generating the ideas and agrees on the best solution. For example, create a newspaper front page against deadlines and an increasing number of stories.
- Make deductions: solve an investigation; work out mysteries/puzzles; carry out research into a topic.
- Test and evaluate ideas: pupils are given a range of solutions to a problem. The group agrees success criteria, discusses each proposal against this, then prioritises them and perhaps adapts them to make their own recommendations. This type of work could be developed in other subject areas such as science, geography, design and technology.
- Role-play: pupils solve problems or evaluate ideas in role.
- Allocate observers to groups to make notes on how they approach a task. They, and the group, will know what criteria are being used to judge them. Call on observers to report back in a plenary session.

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Objective SL 14
Acknowledge other people's views, justifying or modifying their own views in the light of what others say.

14 Acknowledging, justifying or modifying views

Examples/models

- Formal debates
- Discussions by sports commentators/pundits
- Talks/presentations with ensuing discussions
- Panel discussion programmes
- Group discussion where there is a point of dispute
- Arbitration
- Negotiations over pay, working conditions, etc

Oral strategies

1 This type of talk could aim to achieve a consensus or simply require different views to be aired or different sides of an issue to be explored. Speakers can disagree with a point of view expressed and different views can coexist.

2 Acknowledging other people's views means that each turn in the conversation reflects what has been heard in the previous or recent turns. This agreement or disagreement of the views expressed is often indicated early in the sentence. It may be simply expressed as *I think...*, perhaps with an emphasis on *I* as a way of indicating that it is a different opinion. The view could be more clearly indicated with *yes, no, but*. Another strategy is to reply with a question, challenging the view (*Yes, but don't you think that ...?*), which leads to a statement of personal opinion.

3 As the conversation develops, contributors can offer in relation to the positions stated by others in the group. They do this by naming the people: *I agree with ...; I feel a bit like you, ...*

4 Participants may take time out to review and summarise the main points before proceeding: e.g. *Let's just be clear what Claire is saying here...*

5 Justification: views can be justified by restating them, but often something needs to be added to make it convincing. A reason could be given, which advances the contribution. An anecdote or illustration might be offered as extra evidence in an attempt to convince.

6 Modification: in modifying their view, speakers admit exceptions and uncertainties. The thinking process will be happening as they speak and therefore views may be started and then abandoned or contradicted. Their original view might become tempered with *sometimes; often; not always; occasionally; yes, that's right*; or *oh, I see...*

7 Where a view is modified, a new idea/additional point is sometimes advanced as well. This might establish the areas on which participants will not compromise.

8 Both the justification and modification force speakers to express their own ideas more precisely. The discussion should end with a more coherent understanding of, and confidence in, the details of their own views and how they relate to other views.

Teaching approaches

- Provide preliminary research or thinking time so that pupils can bring some knowledge to the discussion.
- Pupils work in pairs or groups to establish a view, and then move into new groups to compare these with others. This could be done through:
  - snowballing, where pairs join up to make fours then join another group so that the group size expands after each period of discussion
  - rainbow groups, where each pupil in a group has a different colour; after the group task, they regroup by colours
  - envoys, sent from each group to another to share views, which could be further discussed on returning to their home group.

  (See *Section Two* for a fuller explanation of these strategies.)
- Give pupils roles with different attitudes towards an issue. Ensure that they are familiar with the likely stance of that role and the reasons why. This approach means that pupils are more likely to have points to make and are less likely simply to agree with each other.
- Give pupils a range of statements (on pre-prepared cards) in relation to a controversial issue that they will then discuss. This helps to introduce some more controversial views that a group with immediate consensus may not be considering. Once the teacher has an idea of the points being made, comments could be made to encourage pupils to modify their views. The original issue could itself be modified/extended to give what some might consider being a mitigating circumstance, e.g. *Is it always wrong to tell lies or not? Even when it is to protect someone else?*
- Pupils brainstorm ideas and then have to select a limited number (which could be reduced further or prioritised later in the activity). This would also work with choosing items to take on an adventure or a desert island.

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Objective SL 15
Develop drama techniques to explore in role a variety of situations and texts or respond to stimuli.

15 Developing drama techniques

Examples/models

- TV/video clips exemplifying good characterisation
- Theatre in Education performances and workshops
- *QCA Exemplification of Standards* video – 'New Roads for Otley' and 'Romeo and Juliet – Rehearsal'

Oral strategies

The key word here is *explore*. Through these drama techniques pupils will be able to begin to empathise with characters in literature and with other people in real life.

1 The range of drama techniques might include:
   - Improvisation using written or non-written stimuli
   - Freeze frame
   - Thought-tapping
   - Mime
   - Hot-seating
   - Role on the wall
   - Transporting a character from one scene or situation to another
   - Alter ego
   - Forum theatre

   See *Section Two* for more detail on these techniques.
2 Exploration requires speculation that will occur in discussion before and after improvisation. Pupils will be using speculative language such as: *Perhaps..., It's possible that..., Maybe..., She might have...*, etc.
3 The first person is appropriate to explore in role a character's voice and to reveal feelings, etc. Pupils will need to differentiate between this and the third person, which should be used to discuss a character's motivation.

Teaching approaches

- Encourage pupils to deepen their exploration of character and situation by asking:
  - *What is happening?*
  - *Who is involved?*
  - *Where and when is it happening?*
  - *Why is it happening? What has happened to bring about this moment or reaction?*
  - *What do you think is going to happen next?*
- The stimulus for this kind of work can come from anywhere. Try some of the following, making sure they are relevant to your unit of work:
  - drawings
  - (excerpts from) texts – novels, plays, poems, autobiographies, letters, newspaper articles
  - TV/video clips
- Provide a series of items such as costume and props, which might be interpreted to reveal character. This could be a way into a piece of text as a pre-reading activity, taking your cue for such items from your own prior knowledge of the text.
- Freeze-frame a moment in a text and ask pupils to utter the character's thoughts.
- Use a spider plan to identify what a character does, says and feels.
- Thought-tap a given character at a given moment in the text/improvisation; ask pupils to reflect how their body language suggests or hides these thoughts; discuss the gap between how the character feels and how he/she portrays him/herself.

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- Pupils work in pairs to become one character or person; as one of them acts out a part, the other voices the internal thoughts of the character, thus becoming their alter ego. Explore the difference between how people are feeling and the public front they sometimes put on; explore further why this is the case, and times when it is or is not appropriate.
- Hot-seat a character: a pupil needs to prepare him/herself with as much available knowledge about a character as possible in order to be interviewed as that character; other pupils need to consider carefully what they want or need to ask the character in order to find out about his/her motives, values, relationships and actions.
- As above, but use a chat show format, first identifying the generic features of such a show for pupils to adhere to.
- Draw the outline of a character on a large piece of paper and ask groups of pupils to write inside the outline – you could focus on adjectives, which describe the character, or nouns, which show what is important to the character. The teaching focus is on justifying the words to be included by reference to the text. The writing can be edited as the pupils find out more about the character.
- Ask pupils to imagine and improvise a character transported to another scene or situation. They need to have good knowledge of the character in order to transfer it to unfamiliar territory: pupils cannot just repeat what the text has already given them here.
- In groups, pupils could be asked to offer advice to a character at a critical moment in his/her life. They could offer the advice as themselves or in role as other characters; the advice could be their own response to the dilemma or could come from a play being studied, even using quotations from the play.

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Objective SL 16
Work collaboratively to devise and present scripted and unscripted pieces, which maintain the attention of an audience.

16 Presenting scripted and unscripted pieces to engage an audience

Examples/models

- Staged work, both professional and amateur
- Improvised drama activities in any curriculum area
- Dramatic retelling of well-known stories, e.g. cartoon stories of Shakespeare
- Extracts from performances in different media, based on text, e.g. TV version of 'The Magician's Nephew'; radio version of 'The Hobbit', 'Harry Potter and the Chamber of Secrets'
- Master class examples from TV where a professional director looks with a critical eye at a performance and works with actors to improve it.

Oral strategies

1 The pattern of activity will be to work cumulatively towards a performance – a quality piece. The speaking and listening demands are likely to vary throughout the work, e.g.
   - Initial tentative discussion as a group identifies key points of text to dramatise
   - Agreement of roles as they move into exploratory action. (Do they need a director? Can they work co-operatively?)
   - Rehearsal and polished performance of words/actions, requiring presentational skills.

2 Decisions will be needed about the nature of performance. (e.g. who is the audience?) and whether to script or not. This is likely to be based on how critical it is that particular words are spoken, or the nature of the audience for the performance.

3 Performances will need to establish rapidly the significance of the words and actions in illuminating a character, relationship or issue. How far do they or should they link?

4 Rehearsal is likely to need to work on editing talk to sustain pace, making a selection of actions and enlarging both speech and action to make it significant to an audience.

5 Maintaining audience attention requires:
   - Voice projection – involving volume, pace and clarity
   - Appropriate use of language and expression to create character
   - Sight lines in terms of visibility and audibility for the audience
   - Attention to the structure of the piece
   - Use of paralinguistic features such as body language, movement, gesture and facial expression.

6 Collaborative skills:
   - Respect for each other's contributions
   - Sensitivity in drawing others into the discussion
   - Effective listening skills
   - Confidence to share ideas
   - Effective preparation to ensure pupils have ideas to contribute.

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Teaching approaches

- Establish ground rules for collaborative work.
- Explore the differences between scripted and unscripted drama.
- Teach improvisation skills through short role-play scenarios.
- Identify ways in which character can be conveyed by speech patterns, e.g. in Alan Bennett's 'Talking Heads'.
- Work with the class to identify key or important moments from the text. The emphasis on character, relationship or issue will depend upon the choice of text. However, the task will be made easier if the text includes elements which are clearly dramatic:
  - If the focus is character, look for:
    - a scene where the character(s) develops in some way
    - an extract, which reveals character through dialogue, action or physical description
    - an extract, which conveys the character's viewpoint.
  - If the focus is relationships, look for:
    - a scene where there is significant dialogue or interaction between characters
    - an extract where the narrator or the characters themselves reflect upon their relationships
    - a sequence of extracts which illustrate a process of change involving more than one character.
  - If the focus is an issue, look for:
    - an extract where the issue is highlighted through action or dialogue
    - a scene where characters face a crisis with a particular issue
    - a scene where an issue is resolved.
- Teach useful drama strategies, e.g. the use of mime/tableau to highlight significant moments and secure actions appropriate to a mood; thought tracking to articulate a character's thoughts.
- Be prepared to interrupt the group activity in order to help the group focus on what they need to do to complete the task successfully, e.g. when they are gathering their initial ideas, are they making sure everyone contributes? Given that groups may face similar difficulties, this review might take the form of a whole-class surgery on the issue.
- Analyse first drafts of script to develop an *aide memoire* to help pupils improve their subsequent drafts, which are useful to their purposes.

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Objective SL 17
Extend their spoken repertoire by experimenting with language in different roles and dramatic contexts.

17 Extending spoken repertoire

Examples/models

- Video material, e.g. Harry Enfield and Cathy Burke portraying teenagers Perry and Kevin in the 'parents' evening' sketch
- Compare/contrast models, e.g. video footage from:
  - 'The Big Breakfast'/ BBC morning TV
  - Delia Smith / Jamie Oliver cookery programmes
  - 'University Challenge'/'Who Wants to be a Millionaire'
  - Radio 1/Radio 4 chat shows
- Teacher-in-role models, for example:
  - an account of an accident to a mate, then a policeman, then a judge in court
  - plumber and his mate or plumber and home-owner, settling the bill
  - dad holding a conversation with his son on a mobile phone regarding his forgotten homework and then switching to dad on mobile phone apologising to his maths teacher for the forgotten homework

(These conversations could be rehearsed by a willing group of pupils to provide a live example in class.)

Oral strategies

1 Make explicit to pupils that spoken communication varies according to the audience. This affects the register and form of the presentation or conversation. Pupils move up and down a scale of formal and informal talk to match their audience, e.g. *Hey, mate!* or *Good morning, Headmaster.* The purpose of the communication might be the same but they automatically adjust their tone, style and language. They are likely to be unaware of what they are doing. They should know when to switch codes and be able to choose the most appropriate language to use for the particular context – listening to each other 'with a critical ear'.

2 Key terms pupils need to be able to use with confidence to explain why and how language changes according to context and roles include: register, formal, informal, audience, purpose, style, form, roles, accent, dialect, slang, standard English, appropriateness.

3 Pupils extend their spoken repertoire by noting the features of formal and informal talk. This should impact on their writing.

4 Pupils need to explain why they need to be able to 'switch codes'.

Teaching approaches

- Begin by drawing a line with words 'formal' at one end and 'informal' at the other. Give meanings for the terms informal (casual/relaxed) and formal (less casual/more precise tone and choice of words). Pupils suggest where each of the people they have spoken to that day should fit on the line, e.g. friend, school secretary. Discuss gradations of formality and elicit the notion of appropriateness. Ask for more suggestions, e.g. people in an authority role and where they would fit on the line. Keep the formal/informal chart on display.
- Analyse another role play, e.g. account of an accident, and ask pupils after each scene to mark where each conversation (e.g. to relative, to police, to person whose car is damaged) would fit on a formal/informal line.

- To emphasise the importance of using standard English, ask pupils to improvise scenes using appropriate register, e.g. a pupil talking:
  - to his/her teacher in discussing a football match/disco/video/film which they have both seen
  - to an operator asking for a new number
  - to a sports shop manager about a new range of trainers
  - to a dentist asking for an emergency appointment
  - to a teacher asking if he or she can leave school early.
- Visit and revisit models, e.g. video extracts, live exemplars, to analyse and confirm assumptions about how and why language has changed according to different contexts and roles.
- Play a selection of compare/contrast video materials and then analyse the differences between, e.g. Delia Smith/Jamie Oliver cookery programmes. Ask if one is more informal than the other and note down body language of the presenters and some words/phrases they frequently use. How are they different?
- Ask pupils in pairs to rehearse to each other how Jamie Oliver and Delia Smith would present 'How to make a perfect green salad/pizza', incorporating appropriate language features.
- Display a chart showing photographs or names of two contrasting presenters, e.g. Jonathan Ross and David Attenborough. Under each, ask pupils to state the differences.
- Pupils to produce a dictionary of slang.

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Objective SL 18
Develop drama techniques and strategies for anticipating, visualising and problem-solving in different learning contexts.

18 Using drama in different learning contexts

Examples/models

- TV drama/soap where characters are facing a dilemma
- Teacher-in-role (see below) modelling ways of reacting and responding in role
- Scripted drama based on issues/themes

Oral strategies

1. Collaborative group planning and discussion prior to entering into improvised drama based on an issue.
2. Pupils in role questioning, discussing, debating, arguing. These require conscious choices over use of register (degree of formality, informality, use of standard English, etc.) and tone, as well as specific vocabulary and sentence structures associated with different purposes for talk.
3. Specific attention to conscious control of voice and gesture.
4. Active, sustained, responsive listening.
5. Individuals in role making decisions, negotiating, arriving at judgements, making statements, using appropriate language and behaviour.
6. Reflective discussion, focused on identifying key learning moments and deepening personal response.

Teaching approaches

- For drama to be a rewarding and fruitful experience in terms of other learning, it is vital that pupils approach their work with a sense of purpose and significance. As with all the teaching approaches outlined under the 'Drama' objectives, a prerequisite for successful work is to build an atmosphere of trust, engagement and commitment.
- Use of simulations in which information is researched and then explored in role, based around a specific issue, e.g. motorway development through a nature reserve. Pupils adopt different roles to discuss and debate the issues.
- Teacher-in-role in drama/simulations to enable pressure to be placed on pupils' thinking and language use as they respond to the teacher's prompts, e.g. as police/teacher/parent/local councillor.
- Establish role play based around situations which address moral problems. Use a variety of drama techniques (see *Section Two*) to enable pupils to get inside the issue and explore how different people think and react. For example:
  - Forum theatre. This is a structure whereby a small group enacts a situation or dilemma while the rest of the class watches. The class can change the drama at any point as long as they can justify the change.
  - Offer pupils – in character – conflicting advice. Advisers could be other characters, or voices within the character's head (a good angel on one shoulder and a little devil on the other); character could engage other voices or characters in debate, exploring potential avenues of response/action.
  - In groups, pupils could be asked to offer advice to a character at a critical moment in his/her life. They could offer the advice as themselves or in role as other characters; the advice could be their own response to the dilemma or could come from a play being studied, even using quotations from the play.
  - Pupils explore the feelings different characters might have about each other by arranging a still tableau using the distance between characters and their physical arrangement.

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- Use of written material as a stimulus for initial exploration, e.g. newspaper article, poem, extract from a novel, film sequence. Return to text after drama to strengthen pupils' response and understanding.
- In history, use drama to promote empathy and to explore issues using key texts and evidence as background.

With all the above examples, teaching this objective requires sufficient time for pupils to step back from the drama they are engaged in and to reflect on their learning through structured discussion, in writing and other media. This need not always be at the end of the work, but can be used at key bridging points before returning to the drama with a deepened sense of the issues and ideas being explored.

Objective SL 19
Reflect on and evaluate their own presentations and those of others

19 Reflecting on and evaluating presentations

Examples/models

- Radio programmes reviewing the arts, e.g. 'Front Row' on Radio 4
- Football players and managers commenting on matches at half-time and after the final whistle in the television and radio studio
- Talent contests on television, e.g. 'Star for the Night', where producers and established stars comment on the performances of amateur entertainers
- Master class examples from television where a professional director looks with a critical eye at a performance and shows the actors how to improve it
- Critical reviews of performances from newspaper, television, radio
- Live modelling by teacher to demonstrate ways of providing constructive feedback

Oral strategies

1 Use a checklist to help pupils evaluate other people's performances:
   - Start by saying something positive about the performance and make constructive comments.
   - Explain why the performance was good and what could be improved, referring to particular parts of the performance using words such as effective, pace, body language, expression, timing, pauses, silence, gesture, voice, space, movement and character portrayal.
   - Rehearse, model and display sentence starters like these:
     - *I enjoyed this scene because of the way in which...*
     - *What I liked about this scene was...*
     - *A dramatic moment for me was when...*
     - *...'s use of body language worked well because...*
     - *The long silence at the beginning of the scene worked well because...*
     - *One change I would like to suggest is...*
     - *I thought the scene would have been improved if...*
     - *Although I liked the way the scene started, I...*
     - *I think... worked well because...* or *I don't think... worked because...*
   - Justify your opinions by referring back to moments or features of the performance.
   - Explain your ideas fully and be prepared to demonstrate suggestions you make.

2 For pupils evaluating their own performance:
   - Ask yourself what it was you wanted to achieve and how close you came to achieving it.
   - Consider the effects on the audience and how they were achieved.

   When responding to evaluations of your own performance:
   - Listen carefully to the comments made by others.
   - Receive and interpret comments positively as constructive pointers that will help you to reconsider and develop the effectiveness of your performance and be willing to try out an idea.
   - Seek clarification on any points made that are confusing. Use phrases like: *I'm not sure what you mean. Please could you explain what you are trying to say. Please tell me more about your idea.*

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Teaching approaches

- Establish a routine of self and peer review in drama lessons.
- Use a wall poster: 'How to catch and hold an audience's attention' as the basis for shared criteria for review.
- Provide observers with talk frames to structure their observations, reflections and evaluative feedback. These could take the form of cards with prompts to consider features of the performance such as: *How was the space used? How effective were the movements and gestures? What effect did your use of voice have? Was the pace right? How convincingly were the characters portrayed?*
- Use a forum theatre technique where observing pupils can intervene in the performance and offer evaluations.
- Pupils select a story poem, rehearse key moments, script the play and perform it to the class. These are evaluated and given a star rating with an 'Oscar' type award.
- Pupils select a story poem and prepare it for presentation; the rest of the class gives feedback. Write a review in the style of an arts magazine, e.g. 'Time Out'.
- Pupils write a reflective piece on what they have learned about improving their own performance.

Section Two: Teaching strategies for promoting effective speaking and listening

1 Group talk

Decisions about group size and composition should be guided by fitness for purpose.

- Size:
  - Pairs – everyone has to speak, but incline to agree
  - Small groups (3–4) – diversity and security
  - Larger groups (5–6) – greater variation in length and range of contributions
  - Very large groups (6+) – may need chairing, certainly need social skills
- Composition:
  - Self-selected – tend to conformity and agreement
  - Structured mix – benefits of diversity but also reproduces the power structures of everyday talk
- Feedback:
  - Avoid pointless repetition
  - Determine spokesperson at outset
  - Avoid devaluing feedback by asking for it twice (e.g. in jigsaw and again in plenary)
  - Manage it centrally if there are messages that everyone must get in the same way.

2 Tasks that promote a range of speaking and listening

- Group outcome:
  Set up a joint outcome for the group that will require all pupils to participate, such as a set of questions to be framed, or a collective decision.
- Clear time constraints:
  Ensure that pupils are clear about how long they have. Focus attention on the task in hand by issuing interim time warnings, and use tight deadlines.
- Explain – or negotiate the outcome with pupils in advance:
  Ensure that pupils understand how they are to work and what is expected of them, both in terms of outcome and also how they are expected to go about the task.
- Plan for spoken as well as written outcomes:
  For example, group presentation of a piece of research, or a choral reading of a poem followed by discussion of the techniques selected and their impact.
- Design tasks that will promote different kinds of talking and listening:
  For example, help pupils to develop more combative styles of argument by deliberately asking half the class in pairs to develop a series of arguments, while the other half work on the opposite side of the argument. Then set up groups of four made up of pairs from opposing sides.
- Build in opportunities for pupils to link the focus or topic to their own experience:
  For example, explicitly encourage pupils to think of anecdotes from their own experience that will support an argument.

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3 Learning environment and classroom organisation

- Ensure the classroom can easily be reorganised to allow for groups and whole-class discussion.
- Think carefully about group composition and size: four is ideal. Use a range of strategies to group and regroup pupils. Avoid the limited roles that can emerge in regular friendship groups; consider single sex grouping as well as mixed groups, and experiment with boy-girl seating to ensure mixed gender pair work.
- Arrange for groups to regroup at key points so that pupils can explain their ideas to a new audience, receive fresh feedback, and listen attentively to others' ideas.
- Experiment with giving different groups a different task each so that feedback to the whole class is more purposeful, and pupils have a purpose for listening.
- Use larger groups to teach pupils to raise issues, clarify understanding, present, justify and consider committed viewpoints, and to expose pupils to a wide range of ideas, views and opinions.

4 Strategies for making group discussion purposeful and promoting a range of speaking and listening

- Pair talk:
  Easy to organise even in cramped classrooms. Ideal for promoting high levels of participation and ensuring that the discussions are highly focused, especially if allied to tight deadlines. Use in the early stages of learning for pupils to recall work from a previous lesson, generate questions, work together to plan a piece of writing, or to take turns to tell a story. Use pairs to promote response partners during the drafting process, and to work as reading partners with an unfamiliar text. Ideal for quick-fire reflection and review, and for rehearsal of ideas before presenting to the whole class.
- Pairs to fours:
  Pupils work together in pairs – possibly friendship, possibly boy-girl, etc. Each pair then joins up with another pair to explain and compare ideas.
  Year 7 pupils worked in pairs telling anecdotes about a time when they were in trouble. In the group of four, each partner told the others their partner's anecdote. The group then chose one anecdote to work up into a longer story.
- Listening triads:
  Pupils work in groups of three. Each pupil takes on the role of talker, questioner, recorder. The talker explains something, or comments on an issue, or expresses opinions. The questioner prompts and seeks clarification. The recorder makes notes and gives a report at the end of the conversation. Next time roles are changed.
  Year 9 pupils studied the opening scene of 'Macbeth', then watched it on video. In triads, the talker commented on the way that the scene had been staged, and evaluated the impact. All three had an opportunity to take on the talker role. The recorders' notes were considered, then the group began to draft a joint written evaluation of the way that the scene had been staged.
- Envoys:
  Once groups have carried out a task, one person from each group is selected as an envoy and moves to a new group to explain and summarise, and to find out what the new group thought, decided, or achieved. The envoy then returns to the original group and feeds back. This is an effective way of avoiding tedious and repetitive reporting-back sessions. It also puts a press on the envoy's use of language and creates groups of active listeners.
  Year 8 pupils were working on a poem. After a short time in small groups exploring initial responses and generating fresh questions, envoys went to new groups with one insight and one question. The new group listened to the insight and discussed the question. Envoys returned and fed back the new group's responses.

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- Snowball:
  Pairs discuss an issue, or brainstorm some initial ideas, then double up to fours and continue the process, then into groups of eight in order to compare ideas and to sort out the best or to agree on a course of action. Finally, the whole class is drawn together and spokespersons for each group of eight feed back ideas. A useful strategy to promote more public discussion and debate.
  Year 9 pupils studying Anne Fine's 'Flour Babies' were asked to work in role as members of a school governing body discussing the need to make one member of the teaching staff redundant (in particular discussing the relative merits of the two teachers featured at the start of the novel). They began in pairs, then used the snowball strategy to build up their arguments, before being asked to engage in a full-scale debate as a large group.
- Rainbow groups.
  A way of ensuring that pupils are regrouped and learn to work with a range of others. After small groups have discussed together, pupils are given a number or colour. Pupils with the same number or colour join up, making groups comprising representatives of each original group. In their new group, pupils take turns to report back on their group's work.
  Year 7 pupils working in small groups on an introduction to Shakespeare unit were allocated different aspects of Shakespeare's theatre and times to research. In rainbow groups they took turns to summarise the fruits of their research.
- Jigsaw:
  A topic is divided into sections. In home groups of four or five, pupils allocate a section each and then regroup into expert groups. In these groups experts work together on their chosen area, then return to original home groups to report back on their area of expertise. The home group is then set a task that requires the pupils to use the different areas of expertise for a joint outcome. This strategy requires plenty of advance planning, but is a very effective speaking and listening strategy because it ensures the participation of all pupils.
  Groups of pupils studying 'Animal Farm' were each asked to choose a different animal to focus on, and then formed expert groups based on the selected animal (a 'pigs' group, a 'sheep' group, etc). Expert groups were asked to consider what human qualities the animal could be said to represent, and to find evidence in the text to support this conclusion. In home groups pupils reported back and justified their ideas. The final task was to plan an essay as a group with the title: 'Is it possible to read 'Animal Farm' as a fable about human behaviour?' which pupils then wrote individually under timed conditions.

5 Encouraging reflection, review and explicit talk about talk

- Teach pupils specific terminology to discuss the spoken language. Key terminology will include:
  turn-taking, contribution, audience, expression, anecdote, spokesperson, appropriateness, non-standard English, monologue, dialogue, tone, emphasis, ambiguity, intention, sub-text, gesture, pace, role.
- Introduce talk logs or journals. Encourage pupils to note down successful contributions they made, or to assess the contributions of others, and to reflect on what they have learned.
- Discuss and agree criteria for success in advance of an oral activity or task. If possible, watch/listen to examples first. Different tasks will require different types of talking and listening, and hence specific criteria. For example, criteria for evaluating a formal storytelling performance will need to be very different from that appropriate to some group research and oral feedback, or for conducting a successful interview.

- Use pupil observers. If you are planning a specific oral activity or task, then select a small group of pupils to stand back and observe, with some clear criteria to focus them on specific aspects. In a plenary session, take feedback from this group first, before highlighting the key learning and improvement points.
- Use video on occasions to enable pupils to observe themselves and to comment on their participation and performance.
- Aim to plan time at the end of a specific oral activity to discuss and debrief with pupils. Use quick pair discussions first, or ask pupils to comment briefly in their talk logs before inviting comment. Focus on what went well before looking at areas for improvement.

6 Drama techniques

- Freeze-frame:
  Pupils select a key moment and create a still picture to recreate it.
  Use for reflection by other groups, or to lead into thought-tapping.
- Thought-tapping:
  Pupils speak aloud private thoughts and reactions in role. The teacher freezes an improvisation or scripted piece, and activates an individual's thoughts by tapping them lightly on the shoulder.
- Mime:
  Pupils show a key moment or interpret it without words, using exaggerated gesture and facial expression.
- Hot-seating:
  One person takes on the role of a character from a book or from real life/history, etc; others plan and ask questions and the pupil responds in role.
- Role on the wall:
  Draw an outline of a character on a large sheet of paper. With either improvised or scripted drama, ask pupils to build up a picture of the character by writing key words and phrases inside the outline. The teaching focus is on justifying the words that are written by reference to the text being studied or situation explored.
- Transporting a character:
  In groups pupils take a character and transport them to a different place/time zone, or to interact with a different set of characters.
  The aim is to preserve the key features of the role. For example, transporting a character into a chat show, or on trial.
- Alter ego:
  Groups offer advice to another character at a critical moment in his/her life.
- Forum theatre:
  One group acts out a scene in front of others surrounding them in a circle. Watchers are able to stop the action and make suggestions for improvement, possibly by demonstration, before action proceeds.

7 The contribution of speaking and listening to literacy at Key Stage 3

The literate pupil in Key Stage 3 should be:

- Interactive and communicative
  - can sustain a conversation with peers, teachers and other adults
  - shares ideas and opinions
  - negotiates, is able to defuse and resolve conflict, reach consensus
  - listens attentively and responds appropriately to others
  - uses appropriate non-verbal communication

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- Versatile
  - adapts speech to meet different situations
  - uses talk effectively for a range of purposes
  - can organise and structure talk in different ways
  - able to use appropriate specialist vocabulary
- Reflective
  - plans ahead, thinks on his/her feet
  - self-monitors and corrects
  - self-aware
  - aware of ground rules
- Thoughtful
  - uses language as a tool for thinking (*I wonder..., What if...*)
  - works on own understanding through talking and listening
  - able to predict, recall, reason, argue, justify, enquire, categorise, explain, persuade, describe, speculate through talk
- Critical
  - able to evaluate the words of others
  - able to summarise views and offer a personal interpretation
  - able to resist the views and ideas of others
- Confident
  - prepared to have a go in unfamiliar situations
  - willing to ask for and accept advice on oral skills
  - willing to express tentative ideas
  - willing to change his/her mind as a result of listening to others

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Further reading

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